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23



No. 3063



QUINTETT

C moll — Ut mineur — C minor

Opus 64

A 19









# Quintett

C moll

für Klavier

2 Violinen, Viola u. Violoncello

von  
Max Reger.

OP. 64.

8853

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# Quintett

für

zwei Violinen, Viola, Violoncello und Pianoforte.

Max Reger, Op. 64.

*Con moto ed agitato.*

Violino I.

Violino II.

Viola.

Violoncello.

*espress.*

*p*

*f*

*espress.*

*p*

*f*

*Con moto ed agitato.*

Pianoforte.

*p*

*f*

*3*

*sempre*

*più f*

*ff*

*più f*

*ff*

*più f*

*ff*

*più f*

*ff*

*cre - - - - - scen - - - - - do*

*cre - - - - - scen - - - - - do*

*ff*



First system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). Dynamics include *f* (forte) and *ff* (fortissimo). There are also triplets and slurs indicated.

Second system of musical notation, continuing the previous piece. It features four staves. Dynamics include *ff* (fortissimo) and *p* (piano). The phrase "sempre" (always) is repeated multiple times, indicating a continuous effect or tempo. There are also slurs and triplets.

Third system of musical notation, featuring vocal lines and piano accompaniment. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats. Dynamics include *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). The tempo marking "a tempo" appears twice. The lyrics "cre - scen - do" are written below the vocal staves. There are also slurs and triplets.



ff

ff

ff

ff

ff

mf cre - scen - do

mf cre - scen - do

mf cre - scen - do

mf cre - scen - do

ffz

mf

p

cre - scen - do

ff molto espress.

ff

ff

ff

ff

ff

marc.

marc.

mf



*f* *sempre* *poco* *a* *poco* *cre*

*f* *sempre* *poco* *a* *poco* *cre*

*f* *sempre* *poco* *a* *poco* *cre*

*f* *sempre* *poco* *a* *poco* *cre*

*scen* - *do* *ff* *non dim.*

*scen* - *do* *ff* *non dim.*

*scen* - *do* *ff* *non dim.*

*scen* - *do* *ff* *non dim.*

*B* *mf espress.* *poco* *a*

*mf* *poco* *a*

*espress.* *mf* *poco* *a*

*B* *poco* *a* *poco*



First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: *f agitato poco a poco cre -*. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. Dynamics include *f* and *cre*.

Second system of the musical score. It includes four vocal staves and piano accompaniment. The vocal parts have lyrics: *scen - do ff*. The piano accompaniment continues with a melodic line in the right hand and a rhythmic line in the left hand. Dynamics include *scen*, *do*, and *ff*.

Third system of the musical score. It includes four vocal staves and piano accompaniment. The vocal parts have lyrics: *scen - do ff*. The piano accompaniment continues with a melodic line in the right hand and a rhythmic line in the left hand. Dynamics include *scen*, *do*, and *ff*.



f espress. ed agitato  
 mf espress. ed agitato  
 mp espress. ed agitato e cre - scen - do  
 p cre - scen - do  
 molto espress.  
 ff  
 ff  
 ff  
 ff  
 ff  
 meno f  
 scen - do fff  
 p  
 p  
 p  
 p  
 ff  
 ff

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 225



*p espress.* *meno p* *molto espress.* *f* *mf* *f*

*p* *meno p* *meno p* *f* *mf* *f*

*p* *meno p* *meno p* *f* *mf* *f*

*p* *meno p* *meno p* *f* *mf* *f*

*p* *mp* *espress.* *espress.* *mf*

*C un poco rit.* *a tempo* *mp tranquillo ed*

*p* *p* *p* *mp* *tranquillo ed*

*p* *p* *p* *mp* *tranquillo ed*

*p* *un poco rit. espress.* *a tempo* *mp*

*p* *più p* *un poco rit. espress.* *a tempo* *mp*

*espress.* *molto espress.* *molto* *molto* *espress.*

*f* *p* *p* *molto* *molto* *molto*

*f* *p* *p* *molto* *molto* *molto*

*f* *p* *pp* *mf* *espress.*



This page contains musical notation for a piano and orchestra score. The notation is arranged in four systems, each with five staves (three for the piano and two for the orchestra). The key signature is B-flat major (two flats).

**System 1:** The piano part begins with a melodic line marked *molto* and *pp*. The orchestra part features a melodic line marked *molto* and *pp*, and a bass line marked *f*. A first ending bracket labeled "8" spans the first two measures of the piano part.

**System 2:** The piano part continues with a melodic line marked *f*, *p*, and *pp*. The orchestra part features a melodic line marked *molto espress.* and *ff*, and a bass line marked *pp* and *ff*.

**System 3:** The piano part continues with a melodic line marked *molto espress.* and *ff*. The orchestra part features a melodic line marked *molto espress.* and *ff*, and a bass line marked *pp* and *ff*.

**System 4:** The piano part continues with a melodic line marked *p*, *sf*, *f*, and *sf*. The orchestra part features a melodic line marked *p*, *sf*, *f*, and *sf*, and a bass line marked *p*, *sf*, *f*, and *sf*. A first ending bracket labeled "D" spans the first two measures of the piano part.

Dynamics and performance instructions include: *molto*, *pp*, *f*, *p*, *molto espress.*, *ff*, *più f agitato ed espress.*, *agitato*, *f*, *sf*, and *pp*.



First system of musical notation. It includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The piano accompaniment has a grand staff with treble and bass clefs. Dynamics include *f* (forte) and *espress.* (espressivo). There are triplets and slurs throughout the system.

Second system of musical notation. It continues the vocal and piano parts. Dynamics include *ff* (fortissimo) and *p* (piano). The piano part features complex rhythmic patterns with triplets and slurs. The vocal part has some rests and melodic lines.

Third system of musical notation. This system includes vocal lyrics: *espress.*, *mf e sempre*, *cre*, *tr*, *sempre*, and *cre*. The piano accompaniment continues with complex rhythmic patterns. Dynamics include *mf* (mezzo-forte) and *tr* (trill). The system ends with a grand staff for the piano.



scen - do

scen - do

scen - do

scen - do

scen - do

ff

con tutta forza

con tutta forza

con tutta forza

con tutta forza

con tutta forza



*espress.*  
meno *f*      *molto*      *p*

*meno f*      *molto*      *p*

*meno f*      *molto*      *p*

*molto espress.*  
*p*

*meno f*      *p*      *molto*

*subito*      *p*      *pp*      *meno pp*

*subito*      *p*      *pp*      *meno pp*

*subito*      *p*      *pp*      *meno pp*

*molto*      *molto*      *molto*

*pp*



*molto espress.*

*pp* *cre* *pp* *cre* *pp* *cre* *p* *cre*

*pp* *cre*

*tr* *scen* *do* *tr* *scen* *do* *tr* *scen* *do* *tr* *scen* *do*

*scen* *do*

*ff* *espress.* *p* *pp* *espress.* *pp*

*ff* *3* *p* *pp*

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*espress.* *poco a poco rit.*

*p* *f* *pp*

*espress.* *f rit.* *ppp*

**F** *a tempo* *con passione* *f cresc.* *sf*

*con passione* *f cresc.* *sf*

**F** *a tempo* *f* *sf* *3*

*ff* *3* *2* *cre* *p* *cre*

*ff marc.* *ff marc.* *p* *p*

*ff* *tr* *p* *cre*

*marc.*



This musical score page, numbered 16, features a voice part and a piano accompaniment. The voice part consists of four staves, with lyrics "scen" and "do" appearing under the first two staves. The piano accompaniment is written for a grand piano, with a treble and bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into systems, with the first system containing the first two staves of the voice and the first two staves of the piano. The second system contains the next two staves of the voice and the next two staves of the piano. The third system contains the final two staves of the voice and the final two staves of the piano. The score concludes with a double bar line.

scen - do

*p* cre - *mf*

scen - do *ff*

scen - do *ff*

*marc.*

*marc.*

*marc.*

8



tr  
f cre - scen - do

ff espress. fff  
ff espress. fff

G espress. mp molto p espress.  
mp molto p cre  
mp molto p cre  
p  
G p mf p 3 cre



espress.

*mf* cre - scen - do

scen - do

scen - do

tremolo

tremolo

tremolo

scen - do

scen - do

[illegible]

Musical score for "Di-mi-nu-en-do" from "The Marriage of Figaro" by Wolfgang Amadeus Mozart. The score is for voice and piano. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano), and articulation markings like *espress.* (espressivo). The lyrics "di - mi - nu - en - do" are written under the voice part. The score is published by Edition Peters, with the number 8853.



*espress.*

*pp* *p* *pp* *pp* *p*

*pp* *ppp* *espress.* *pp*

*cre* *scen* *cre* *scen* *cre* *scen*

*cre* *scen* *cre* *scen* *cre* *scen*

*cre* *scen* *cre* *scen* *cre* *scen*

*do* *ff* *p*

*do* *ff* *p*

*do* *ff* *p*

*do* *ff* *p* *pp*



[illegible]



# Quintett.

1

Con moto ed agitato.

VIOLINO I.

Max Reger, Op. 64.

*f* *ppiu f* *ff*

*ff* *a tempo* *rit. - 1* *sempre ff*

*fagitato e cre - scen - - do ff* *ff*

*mf cre - - - - - scen - - - - - do ff molto espress.*

*mf* *f sempre poco a*

*poco cre - - - - - scen - - - - - do ff non dim.*

*fagitato poco a poco cre - - - - - scen - - - - - do*

*ff* *fff* *p* *fesspress. ff*

*molto espress.* *cre - - - - - do fff*

*espr.* *menop* *f* *a tempo* *p poco rit.* *mp*

*molto espress.* *f* *p* *molto* *molto* *pp*

*tranquillo ed espress.*



VIOLINO I.

2

VIOLINO I.

*espress.* *p* *D* *sf* *f* *3* *sf* *agitato* *più f*

*mp* *ff* *ed espress.* *ff* *p* *mf e sempre*

*cre* *scen* *do*

*ff* *con tutta forza* *meno f* *espress.*

*molto* *p* *subito* *E* *espress.* *meno pp*

*molto* *pp molto espress.* *tr* *3* *cre* *scen* *do*

*ff* *espress.* *poco a poco rit.* *pp* *a tempo* *con passione* *f* *cresc.*

*sf* *ff* *tr* *3* *cre* *scen* *do*

*tr* *2* *f cresc.* *ff* *G* *espr.* *mp* *molto* *1*

*espress.* *mf* *cre* *scen* *do* *ff* *mf* *cre*

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scen - - do *ff* *p* *espress.* *pp* *espress.*

*p* *tr* *tr* *cre* - - *3* - scen - - do *ff* *p*

*H* *pp espress.* *sf* *cre* - - *tr* *3*

- scen - - do *ff*

*3* *espress.* *p* *pp* *f*

*2* *p* *f* *ff*

*3* *cre* - - scen - - do *ff* *I* *p*

*espress.* *molto espress.* *tr*

*mf* *cre* - - scen - - do - f e cre - - scen - - do *ff*

*3* *fff* *ff* *rit.* *p* *K a tempo* *1* *fagitato*

*3* *ff* *mf* *cre* - - scen - -

*do* *ff* *1* *agit.* *f* *e* *cre* - -

*scen* - - do *ff* *fff* *p*

*espress.* *espress.* *mf* *fff* *p* *mf* *f* *espress.* *rit.* *M 1*



## VIOLINO I.

*espress. a tempo*  
*molto espr.*  
*p f p*  
*pp espr. p ff p sf f*  
*agit. ed espress.*  
*cre - - - scen -*  
*do ff*  
*espress. mf sempre cre - - -*  
*- scen - - - do ff*  
*con tutta forza*  
*espress. meno f p*  
*Più mosso.*  
*0 rit. - 1 - - f e sempre cre - -*  
*scen - - - do*  
*espress. sempre strin - - -*  
*fff di - - mi - nu - - en - do p cre - - scen - - do*  
*ff gen - - trin - - trin - - trin - - trin - do*  
*Più mosso assai.*  
*3 sempre ff*  
*8*  
*sempre string. al Fine*  
*sempre fff ffz*



Vivace.

## VIOLINO I.

5

*f* *e* *cre* - - - - - *scen* - - - - - *do* *f*

*f* *e* *sempre* *cre* - - - - -

*scen* - - - - - *do* *fff* **A** 4

*mf* *cre* - - - - - *scen* - - - - - *do* *ffz* **1** *mp*

*cre* - - - - - *scen* - - - - - *do* *f* *cre* - - - - - *scen* - - - - - *do*

*ff* *fff* **B**

*mf* *cresc.* *f* *ff* *di* - - *mi* - - *nu* - - *en* - - *do* *p* *espr.*

*f* *p* *molto*

*rit. pp* **1** *a tempo* **C** *f* *e* *cre* - - - - - *scen* - - - - - *do* *ff*

*di* - - *mi* - - *nu* - - *en* - - *do* *p* *ff*

*sempre ff* *fff* *di* -

*mi* - - *nu* - - *en* - - *do* *p* *pp* *rit.* **2** *ppp* *attacca il Lento.*



## VIOLINO I.

Lento addolorato e con gran affetto (un poco con moto.)

*espress.* *p* *ff*

Un poco più andante.  
(ma non troppo.)

*p* *f* *p* *pp* *ppespr.*

*molto* *mp* *cresc.* *f molto espress.* *cre*

scen - - - do *ff* *cresc.* *ff molto espress.*

Più mosso. *sempre strin* -  
(Andante con moto.  $\text{♩} = 120.$ )

*B* *ff* *p* *pp* *f espress. ed agitato*

gen - - - do - - -

*sempre cre* - - - *scen* - - -

Allegro. ( $\text{♩} = 130.$ )

*marc.* *do ff* *sempre ff e cre* - - -

Meno mosso. ( $\text{♩} = 80.$ )

*poco a poco rit.* - - - *al Tempo:*

scen - - - do *fff* *mp espress.* *di - mi - nu - en - do pp*

Lento addolorato.

*espress.* *molto* *f* *p* *pp* *cre* - *scen* - *do ff*

*f* *p* *mp cre* - *3*



scen - do *ff* *dim.* *tr* *tr* *p* *f*

*assai string.* *tr* *tr* *a tempo* *assai rit.*  
sul G *pp* *mp* *fff* *p* *molto* *ppp*

Allegro risoluto. (♩ = 92.)

*f* *ff* *sempre ff*

*f* *cresc.* *ff*

*p* *sempre cre* *sf* *scen* *do* *ff* *dim.*

*A* *p* *mf* *espress.* *mf*

*cresc.* *f* *p* *cre* *scen* *do*

*f* *sempre f e cre*

*scen* *do*

*ff* *fff* *poco rit.* *a tempo* 1 B 5



*espress.*

*pp* *molto* *p* *mf* *3* *cre -*

*scen -* *do* *f* *3*

*trm C* *p* *pp* *cre -* *scen -*

*do* *mf* *cre -*

*trm trmm* *scen -* *do* *ff*

*sempre ff*

*D* *sf* *sf* *mf* *cre -* *scen -*

*do* *fff* *2* *espress.* *p*

*f* *p*

*E* *pp* *mp* *cre -* *scen -* *do*



mf cre - - - - - scen - - - - -

do f espress. sempre f e cre - - - - -

scen - - - - - do ff

ffz f cre - - - - - scen - - - - -

do ff f 3

ff

2 G f cresc. ff p cre - - - - -

scen - - - - - do

poco rit. a tempo ff p

espress. f p tr 6



VIOLINO I.

H  
 mf cre - - - - -  
 sempre strin - - - - -  
 gen - - - - - scen - - - - - do poco a  
 do fff di -  
 poco rit. - - - - -  
 mi - - - - - nu - - - - - en - - - - - do  
 Andante con moto. (♩ = 100.)  
 1 espress.  
 ppp pp f p  
 f p pp  
 I  
 f f  
 strin - - - gen - - - tr do tr rit. a tempo  
 p espress. cre - - - scen - - - do ff  
 strin - - - gen - - - do rit. - - -  
 f ff ff  
 mf cre - - - scen - - - do ff marcatisissimo - - - rit. - - - ppp



# Quintett.

Aufführungsrecht  
vorbehalten.

VIOLINO II.

Max Reger, Op. 64.

Con moto ed agitato.

1

*f* *più f* *f*

*ff* *tr* *ff*

*sempre rit.* - - *A a tempo* *3*

*sempre ff* *p* *pp* *f* agitato e cre - scen - do *ff*

*ff* *cre* - - *scen* - - *do*

*ff* *mf* *3*

*f* e sempre cre - scen - - - - do *ff* *B* *non dim.*

*espress.* *mf poco* *a* *3* *poco* *cre* - - - - *2*

*scen* - - - - do *ff*

*1* *espress. ed agitato* *fff* *f* *ff*

*f* *cre* - - - - *scen* - - - - do *fff* *p*

*p* *mp* *f* *C 1* *a tempo* *1* *1*

*p* *poco rit.*



*p* *molto* *molto* *pp* *f*  
*pp* *mp* *ff* *p* *sf* *f*  
*sf* *f* *espress.* *espress.* *ff*  
*p* *mf e sempre cre* *tr*  
*scen* *do*  
*ff* *con tutta forza*  
*meno f* *molto* *p*  
*E* *pp* *molto* *pp*  
*cre* *scen* *do* *ff*  
*espress.* *p* *1* *f* *poco a poco rit.* *pp* *F* *al tempo con passione* *cresc.*  
*sf* *ff*  
*3* *2* *p* *cre* *scendo* *1*  
*ff* *marc.* *tr* *cre* *scen.* *do*  
*espress.* *ff* *3* *fff* *mp* *G*



*molto* *p* *cre* - - - *scen* - - - *do*  
*espress.*  
*ff* *mf* *cre* - - *scen* - - *do* *ff*  
*p* *pp*  
*p* *cre* - - - *scen* - - -  
*do* *ff* *H* *espress.* *p* *pp*  
*sf* *cre* - - - *scen* - - -  
*do* *ff* *tr* *3* *2*  
*p* *3* *2* *ff* *p* *f*  
*3* *cre* - - - *scen* - - - *do* *ff*  
*I* *p* *espress.* *mp* *sempre* *cre* *3*  
*2* *scen* - - *do* *f e crescendo* *ff* *3* *fff* *2*  
*sempre ff* *ffz* *p* *poco rit.* - - *K a tempo* *3*  
*f agitato* *pp*  
*ff* *mf* *cre* - - -  
*scen* - - - *do* *ff* *L*



## VIOLINO II.

The musical score for Violino II consists of 15 staves. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *mf*, *cre*, *ff*, *fff*, *p*, *pp*, *f*, *sf*, *meno f*, *mp*, and *sempre ff*. Articulations include slurs, trills (*tr*), and triplets (*3*). Tempo markings include *rit.*, *a tempo*, *con tutta forza*, *0 rit.*, *Più mosso*, and *Più mosso assai*. Performance instructions include *scen*, *do*, *gen*, *cre*, *sf*, *espress.*, *sempre*, *con tutta forza*, *meno f*, *mp*, *f e sempre poco*, *a poco*, *sempre strin*, *sempre stringendo al Fine*, and *sempre fff*. The score concludes with a double bar line and a repeat sign.



Vivace.

1

*f* *cre* *scen* *do* *ff*

*f* *f e cre*

*scen* *do*

*fff* *G.P.* *1 A pizz.* *pp* *1 arco* *p* *mf* *cre* *scen* *do* *ffz*

*p cre* *scen* *do* *f* *cre* *scen*

*do* *ff* *fff*

*B* *mf cresc.* *f* *ff* *di* *mi*

*nu* *en* *do* *p* *f*

*p* *molto* *pp* *rit.* *f* *e cre*

*scen* *do* *ff* *di*

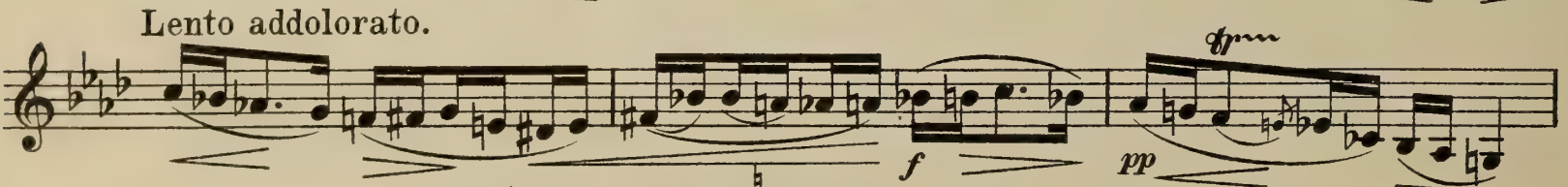
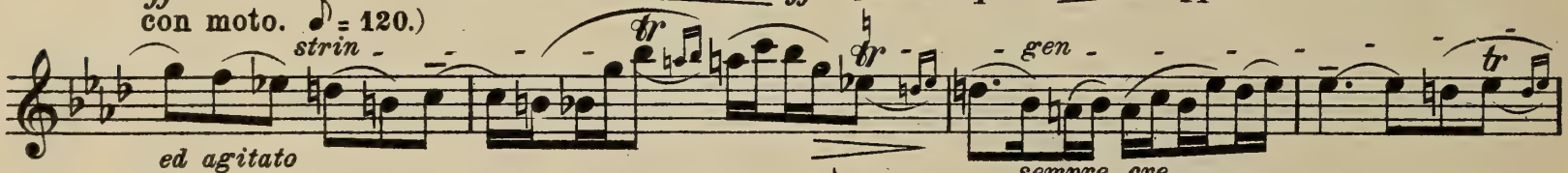
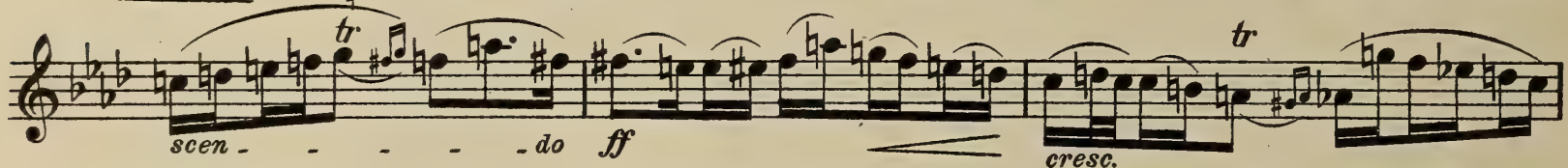
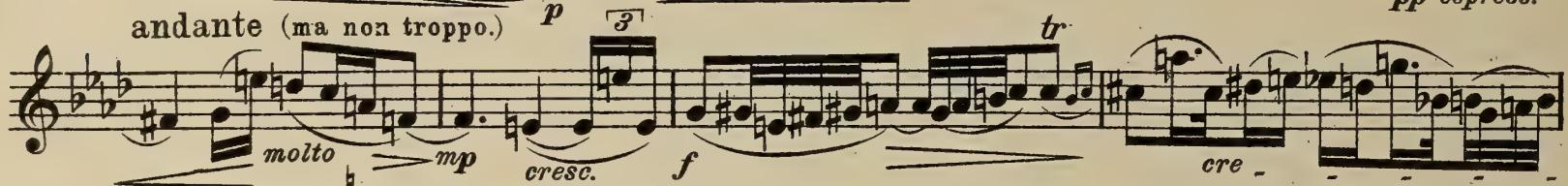
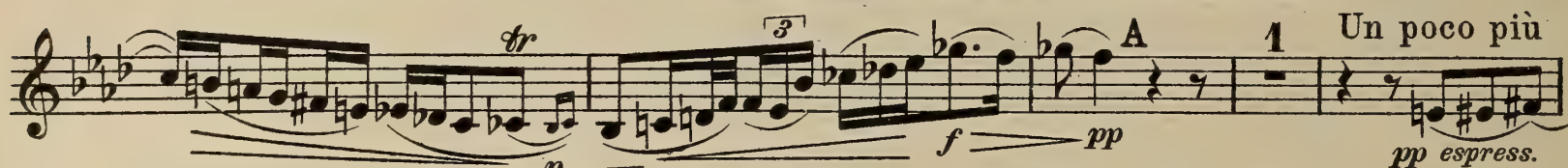
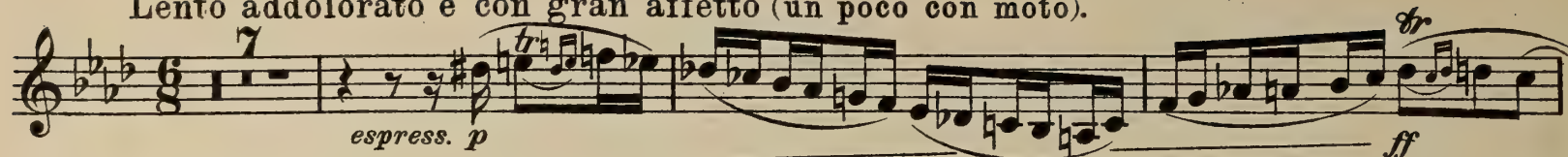
*mi* *nu* *en* *do* *p* *ff*

*sempre ff marc.* *fff*

*di* *mi* *nu* *en* *do* *p* *pp* *attacca il Lento.*



Lento addolorato e con gran affetto (un poco con moto).





scen - do *tr.* *ff* *dim.* *trm* *p* *f*

*pp* *mp* *cre* - scen - do *trm* *assai stringendo* *trm* *a tempo assai rit.* *fff* *p* *molto* *ppp*

Allegro risoluto. (♩ = 92.)

*f* *tr* *fff* *espress.* *p* *cre* - scen - do

*marc.* *f* *cresc.* *ff* *trm* *p* *sempre cre* -

*sf* - scen - do *trm* *tr* *ff* *dim.*

*A* *p*

*cresc.* *f* *p* *cre* - scen - do *f*

*sempre f* *e cre* -

scen - do *ff*

*B* *a tempo* *1* *5* *fff* *poco rit.*



*pp* *molto* *tr* *pp* *mf*  
*cre* - - - - - *scen* - - - - -  
*do* *f* *3* *p*  
*pp* *p* *3* *cresc.* - - - - - *mf*  
*cre* - - - - -  
*scen* - - - - - *do* *ff*  
*3* *sempre ff*  
*D* *sf* *sf* *mp* *cre* - - - - -  
*scen* - - - - -  
*do* *3* *fff* *p*  
*f* *p*  
*E* *pp* *mp* *cre* - - - - - *scen* - - - - - *do*



*mf* *cre* - - - - - *scen* - - -  
*marc.*  
- - - - - *do ff* *sempre f e*  
*cre* - - - - - *scen* - - - - - *do ff*  
*ffz* *f*  
*tr* *cre* - - - *scen* - - - *do ff* *sf*  
*f* *[3]* *ff*  
*espress.* *G marc.*  
*p* *f cresc.*  
*tr* *ff* *p* *cre* - - - *tr*  
- - - - - *scen* - - - *[3]*  
- - - - - *[3]* - - - *do ff*  
*tr* *poco rit.* - - - *a tempo*  
*ff* *p*  
*espress.* *tr* *6*  
*f* *p*







# Quintett.

VIOLA.

Max Reger, Op. 64.

Con moto ed agitato.

*p espress.* *f* *più f* *ff*

*f* *ff* *a tempo* *ff*

*sempre rit.* *sempre ff* *p* *pp* *f agitato e sempre cre* *scen* *do*

*ff* *ff*

*mf* *cre* *scen* *do ff*

*mf* *f* *sempre poco a poco cre* *scen* *do*

*ff* *(non dim.)* *mf* *poco* *a* *poco* *cre*

*scen* *do ff*

*fff* *mf espress., cresc. agitato* *ff*

*f* *cre* *scen* *do fff* *p*

*p* *menop* *mf* *f* *p* *poco rit.*

*C 1* *a tempo 1*



*p* *molto* *molto* *pp* 3  
*ff* *p* *f* *sf* *agitato* 3  
*espress.* *ff* 3  
*mp* *espress. e sempre cre - - - - -* *- scen - - - - -*  
*do* *ff* *con tutta forza*  
*meno f* *molto* *p* 3 2 E 1  
*pp* *molto* *pp*  
*cre - - - - -* *- scen - - - - -* *do* *ff*  
*p* *pp* 2 *poco a poco rit. -* *f* *pp*  
F 1 *a tempo* *ff* *trm* *marc.* *ff*  
*p* *p cre - - - - -* *trm* *trm* *trm*



scen - do *ff* marc.

*f* cre - scen - do *ff* *trm* *espress.*

*fff* *mp* molto *p* cre - - - - -

- scen - - - - - do *ff*

*mf* *cresc.* *ff* *p*

*pp* *pp* *p*

cre - - - - - scen - - - - - do *ff* *p*

*H* *espress.* *pp* *sf* cre - - - - -

scen - - - - - do

*ff* *p*



## VIOLA.

*espress.*  
*pp* *f* *cre* *scen*

*do ff*

**I** *espress.*  
*p* *sempre* *cre* *scen* *do f e*

*cresc.* *ff* *fff*

*sempre ff* *ffz* *poco rit.* *p* *pp*

**K** *a tempo*  
*f* *agitato* *ff*

*trm* *mf* *cre* *scen* *do*

**L**  
*ff* *mf e cre*

*scen* *do*

*ff* *fff* *p* *mp*

*fff* *p* *mf* *f*

**M** **1** **1**  
*p* *rit.* *a tempo* *p*



3

*pp* *ff* *p*

N *sf* *f* *agitato* *marc.*

*cresc.* *ff* *espress.* *p* sempre poco a poco cre -

scen - do

*ff* con tutta forza

*meno f* *p*

0 poco a poco rit. Più mosso.

*pp* *pp* *f* e sempre poco a poco

cre - scen - do

*fff* *p* *cre* *sempre* *strin*

di - mi - nu - en - do *gen*

scen - do *ff* *sempre ff*

do Più mosso assai.

*fff*

sempre stringendo al Fine

*sempre fff* *ffz*



Vivace.

1

*f* e cre - - - - - scen - - - - - do

*ff* *f*

*f* e cre - - - - -

scen

do *fff* (non dim.)

A 2

*pp* *mf* cre - -

trill

- - - - - scen - - - - - do *ff* *p* cre - - - - -

scen - - - - - do *f*

cre - - - - - scen - - - - - do *ff*

*fff*



## 7

Lento addolorato e con gran affetto (un poco con moto.)

Lento adubolito e con gran affetto (un poco con moto.)

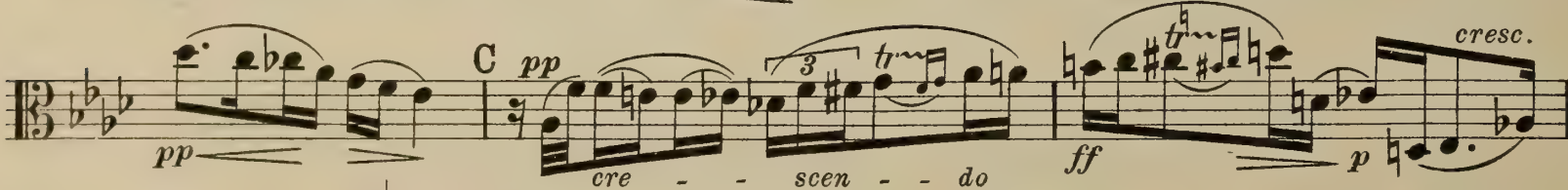
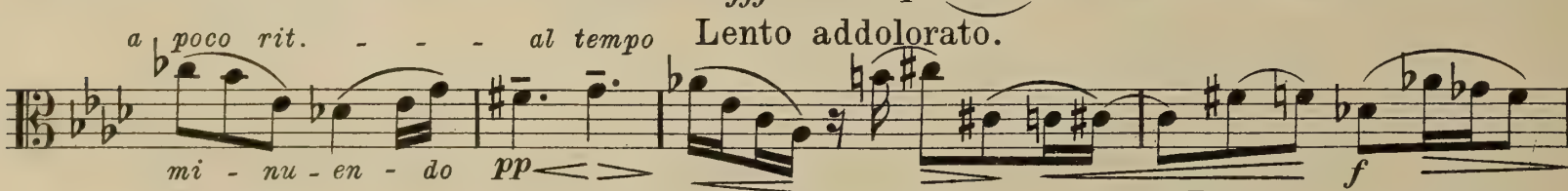
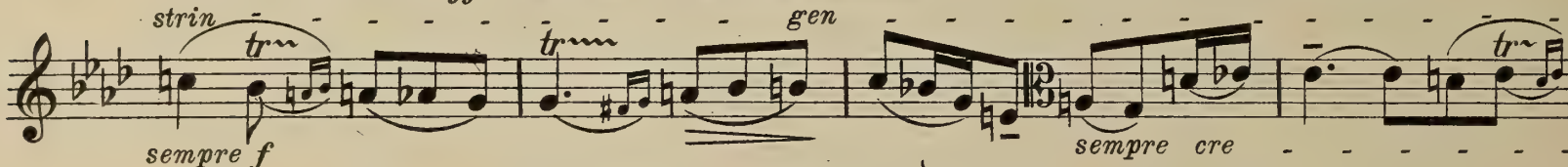
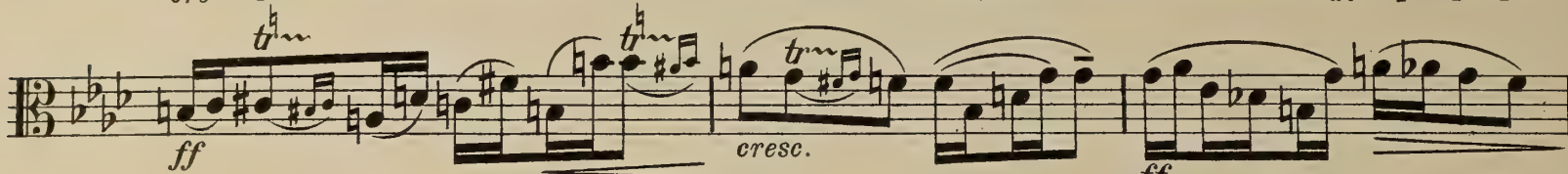
8

*f* *ff* *p* *f* *pp*



## VIOLA.

Un poco più andante  
(ma non troppo.)





*trm* *p* *f* *subito* *pp*

*assai string.* *trm* *mp* *fff* *a tempo* *p* *molto* *ppp*

Allegro risoluto. (♩ = 92.)

*f* *3* *ff* *sempre ff*

*p cresc.* *f* *cresc.* *3*

*trm* *trm* *trm* *ff* *dim.*

*A* *marc.* *p* *mf espress.*

*cresc.* *f* *p* *cre* *scen* *do* *f*

*sempre f* *e* *cre* *scen*

*do* *3* *ff*

*poco rit.* *1 B a tempo* *fff*

*pp* *molto* *pp*

*mf* *cre* *3* *scen* *do*



## VIOLA.

*espress. e marc.*

**C**

*p* *p* *cre* *scen - do* *mf*

*cre* *scen*

*marc.*

*do* *ff* *sempre ff*

*sf sf* *mf* *cre* *scen*

*do* *fff* *espress.* *p*

**E**

*f* *p* *pp* *mp* *cre*

*tr* *scen* *do* *mf* *cre*

*scen* *do* *f* *marc.*

**F**

*sempre f* *e* *cre* *scen* *do* *ff* *marc.*

*ffz* *f* *cre*

*marc.*

*scen* *do* *ff*

*ff*



This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It consists of 14 staves of music, with some staves containing vocal lines (indicated by 'do' and 'mi' notes) and others being purely instrumental. The notation is in 3/4 time and features a variety of dynamic markings, including *p* (piano), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *mp* (mezzo-piano), and *ppp* (pianississimo). Performance instructions such as *cresc.* (crescendo), *decresc.* (decrescendo), *tr* (trill), *scen* (scene change), *poco rit.* (a little slower), *a tempo* (return to tempo), *espress.* (expressive), *marc.* (marked), *rit.* (ritardando), and *Andante con moto* (moderately slow) are interspersed throughout the score. The notation includes many trills, triplets, and rapid sixteenth-note passages. The key signature is one flat (B-flat major or D minor). The piece concludes with a *rit.* (ritardando) and *ppp* (pianississimo) marking.







*Delia Hirsig*

# Quintett.

Aufführungsrecht  
vorbehalten.

## VIOLONCELLO.

Max Reger, Op. 64.

Con moto ed agitato.

*p espress.* *f* *3* *più f* *cre - - scen - - do ff*

*f* *ff*

*sempre rit.* *A a tempo*

*ff* *sempre ff* *p* *pp* *f agitato e sempre cre -*

*scen - - do ff* *f* *ff*

*mf* *cresc.* *ff* *f*

*sempre poco a poco cre - - scen do ff* *(non dim.)*

**B** *espress.* *mf* *poco a poco* *f* *cre - - - scen - - do*

*ff* *fff*

*mp espress. ed agitato e cre - - scen - - do ff*

*f* *cre - - - scen - - - - do*

*fff* *p* *p* *meno p* *f* *p* *poco rit.* **C 1**







*marc.*  
scen - - - do *ff* *p* *pp*

*p espress.*  
*p* *cre*

*scen* *do ff*

*H*  
*pp* *sf cre*

*scen* *do*

*ff* *3* *2* *3* *2*  
*p* *mf* *ff* *p*

*pizz.*  
*f* *farco* *cre* *scen* *do ff*

*1 espress.*  
*p* *mf* *cre* *scen - do* *f e cre* *scen* *do*

*ff* *3* *fff* *sempre ff*

*poco rit.* *K a tempo*  
*ff* *p* *pp* *f agitato*

*ff* *2* *f* *cre* *scen* *do ff*

*L*  
*mp espress. e cre*



## VIOLONCELLO.

scen - - - do *ff*

*fff* *p* *mf* *fff* *p* *mf*

*f* *p* *poco rit.* *mp espress.* *f* *p*

*pp* *f* *pp* *ff* *p*

*N* *sf* *f* *f* *cre* - - - *scen* - - - *do ff*

*p* *sempre poco a poco* *cre* - - - *scen* - - -

*do* *ff*

*con tutta forza* *poco rit.* *Più mosso.* *meno f* *p* *espress.*

*f* *e sempre poco a poco* *cre* - - - *strin* - - - *scen* - - -

*do ff* *di* - *mi* - *nu* - *en* - *do p* *cre* - - -

*scen* - - - *do ff*

*Più mosso assai.* *sempre ff* *sempre stringendo al Fine.* *ff*

*sempre fff* *ffz*



Vivace.

VIOLONCELLO.

1 *f* *e* *cre* - *scen* - - - - *do* *ff* 2

*f* 3 *ff espress.* *cre* - - *arco*

*scen* - - - *do* *fff* 1 A *pizz.* *pp* 1 *f*

*f* *cresc.* *ff* *p* *cre* - - *scen* - - *do* *f*

*cre* - - *scen* - - *do* *ff*

*fff* *mf cresc.* *f*

*ff* *espress.* 1 *p* *p*

*f* *p* *molto* *pp* *rit.* 2

*a tempo* *f* *e* *cre* - - - - *scen* - - -

*do* *ff* *di* -

*mi* - - *nu* - - *en* - - *do* *p* *ff* 1

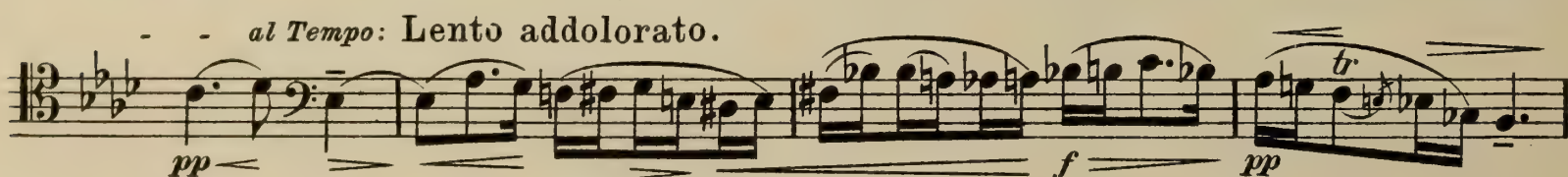
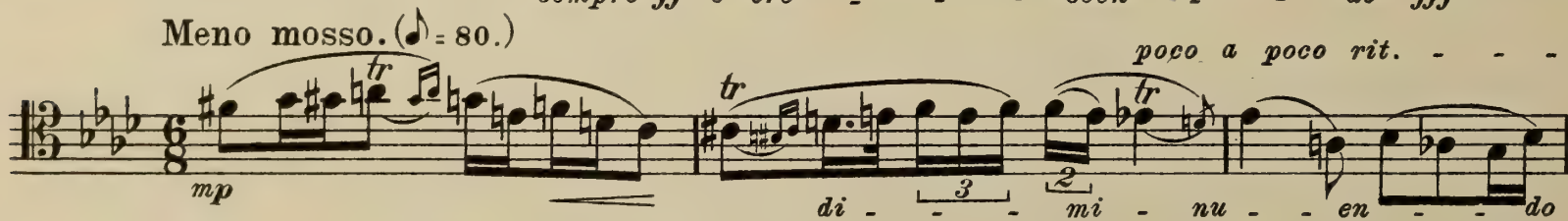
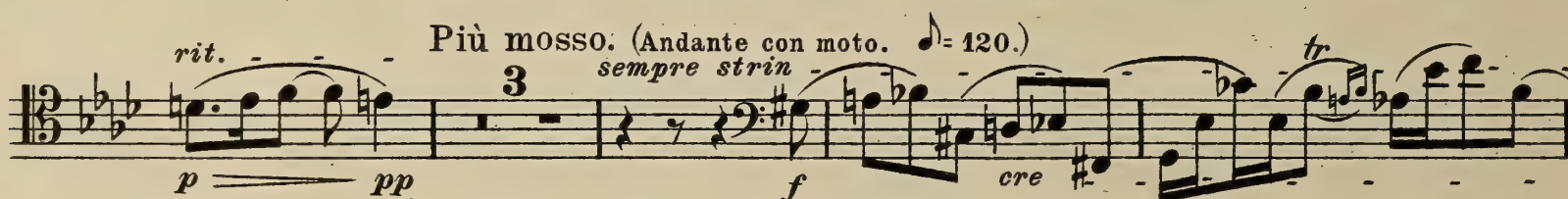
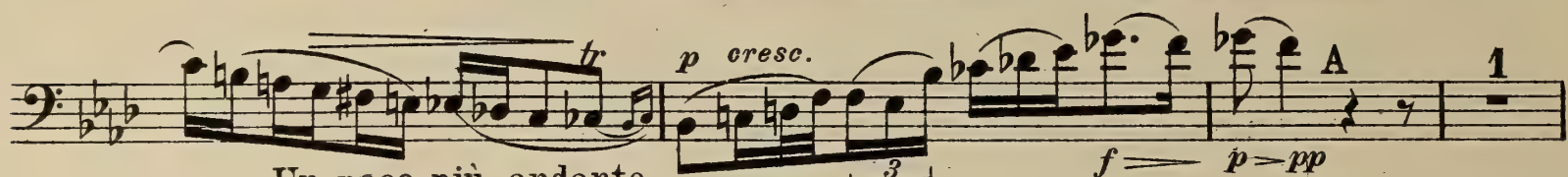
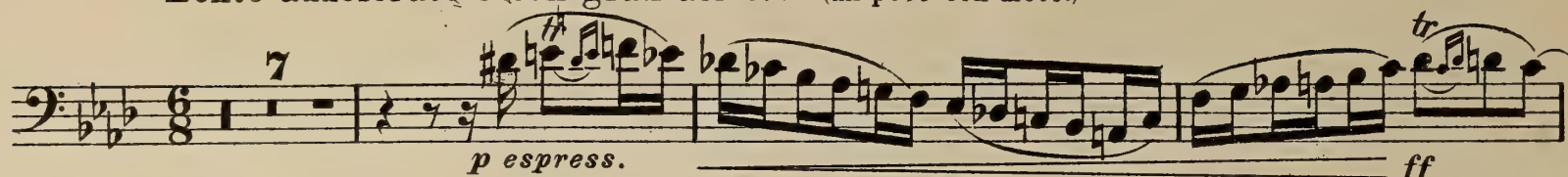
*sempre ff* *marcatiss.* *fff* *di* -

2 *2 rit.* *p* *pp* *ppp* *attacca il Lento.*



## VIOLONCELLO.

Lento addolorato e con gran affetto (un poco con moto.)





*molto espr.*  
*p* *mf* *sempre cre* *scen*  
*tr*  
*do* *ff* *dim.* *p* *f*  
*tr* *subito* *assai strin - gen - do* *a tempo assai rit.*  
*pp espress.* *f* *fff* *p < molto* *ppp*

Allegro risoluto. (♩ = 92.)

*f* *sempre f e cresc.* *ff*  
*espress.* *marc.* *p cresc.* *f* *cresc.*  
*ff* *p* *sempre cre* *scen* *do*  
*ff* *dim.* *p*  
*mf* *cresc.* *f*  
*mf* *f* *sempre f e cre*  
*scen* *do*  
*tr* *tr* *tr* *tr* *poco rit.* *a tempo*  
*ff* *fff* 1 B 1



## VIOLONCELLO.

*pp* *pizz.* *pp* *cresc.*  
*dim.* *pp* *mf* *arco* *f*  
*mf cresc.* *f* *3*  
*C* *p* *pp* *1*  
*mf* *cre*  
*tr* *scen*  
*marc.* *do* *ff* *3*  
*tr* *sempre ff* *D* *sf*  
*sf* *mf* *cre* *scen*  
*5* *espress.* *do* *fff* *p*  
*f* *p*  
*E* *pp* *mp* *cre* *scen* *do* *2*



*mf* *cre* - - - - - *scen* - - - - -  
*do* *f* *marc.* *tr* *sempre f e*  
*cre* - - - - - *scen* - - - - - *do* *ff*  
*ffz* *f* *cre* - - - - - *scen* - - - - - *do*  
*ff marc.*  
*espress.* *f cresc.* *ff* *p*  
*tr* *p* *cre* - - - - - *ff marc.*  
*scen* - - - - - *do* *ff*  
*poco rit.* *a tempo espress.* *ff* *mp* *molto*  
*f* *tr* *6*



## VIOLONCELLO.

*p cre* - - - - - *H* - - - - - *sempre* - - - - -  
*scen* - - - - - *strin* - - - - - *gen* - - - - -  
*do* *poco a poco rit.* - - - - - *do* *fff* *di* - - - - - *mi* - - - - - *nu* - - - - - *en* - - - - - *do*  
*Andante con moto. (♩ = 100.)*  
*pizz.* *arco espress.* *ppp* *f* *p*  
*f* *pizz.* *p*  
*arco* *f espress.*  
*f* *p* *strin* *mf cre* - - - - -  
*gen* - - - - - *do* *rit. a tempo* *mf* *cre* - - - - -  
*scen* - - - - - *do* *ff* *strin* - - - - - *gen* - - - - - *do* *rit.* - - - - -  
*f* - - - - - *ff* - - - - - *ff* - - - - -  
*a tempo* *pizz.* *arco* *ff* *marcatissimo* *rit.* - - - - - *ppp*



ff

tr

3

p

mf

espress.

pp

f

pizz.

pp

f

3

8853



cre scen do *ff*

cre scen do *ff*

cre scen do *ff*

*f* arco *tr* *cre* *scen* *do* *ff*

*p* *espress.* *mp sempre cre*

*p* *espress.* *sempre cre*

*p* *sempre*

*espress.* *mp sempre cre* *molto espress.*

*scen* *scen* *scen*

*cre* *scen*



First system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts have lyrics: "do f e cre scen do". The piano part has lyrics: "do f e cre scen do". The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The system includes various musical notations such as notes, rests, and dynamic markings like *f* and *scen*.

Second system of the musical score. It continues the vocal and piano parts. The vocal parts have lyrics: "do f e cre scen do". The piano part has lyrics: "do f e cre scen do". The key signature remains two flats. The system includes various musical notations such as notes, rests, and dynamic markings like *ff* and *scen*.

Third system of the musical score. It continues the vocal and piano parts. The vocal parts have lyrics: "do f e cre scen do". The piano part has lyrics: "do f e cre scen do". The key signature remains two flats. The system includes various musical notations such as notes, rests, and dynamic markings like *fff* and *sempre ff*.



[illegible]



scen

scen

tr

scen

tr

scen

do

do ff

do ff

do ff

ff

3

3

L

mf

mf

mp espress. e cre

L

p e cre



*agitato*

*f* *e* *cre* *scen* *scen* *scen*

*trn* *scen* *trn*

*do* *ff* *do* *ff* *do* *ff*

*ff* *p* *ff* *p* *ff* *p*

*espress.*

The musical score is arranged in four systems. Each system consists of a vocal line (soprano and alto) and a piano accompaniment (treble and bass). The first system is marked 'agitato' and features a vocal line with lyrics 'f e cre scen scen scen' and a piano accompaniment with a triplet. The second system features a vocal line with lyrics 'do ff do ff do ff' and a piano accompaniment with a triplet. The third system features a vocal line with lyrics 'ff p ff p ff p' and a piano accompaniment with a triplet. The fourth system features a vocal line with lyrics 'espress.' and a piano accompaniment with a triplet.



espress. *mf* *fff*

*mp* *mf* *fff*

*fff*

3

espress. *p* *mf* *f* *espress.*

*p* *mf* *f*

*p* *mf* *f*

espress. *p* *mf* *espress.*

*p* *mf*

*M* *un poco rit.* *p* *a tempo espress.* *mp*

*p*

*p*

*p*

*mp espress.*

*M* *un poco rit.* *espress.* *a tempo*

*p*



musical score system 1, featuring vocal staves and piano accompaniment. The system includes dynamic markings *f*, *p*, and *molto espress.* The piano part has a *f* marking and a *pp* marking with a crescendo hairpin.

musical score system 2, continuing the vocal and piano parts. Dynamic markings include *pp* and *f*. The piano part features a *f* marking and a *pp* marking with a crescendo hairpin.

musical score system 3, concluding the page. It includes vocal staves with lyrics "cre", "scen", and "do" and piano accompaniment. Dynamic markings include *espress.*, *p*, *pp*, and *ff*. The piano part has a *pp* marking and a *ff* marking.



The musical score is for a voice and piano piece, page 29. It is written in G major and 3/4 time. The vocal line includes lyrics and is marked with dynamics such as *p*, *ff*, and *p*. The piano accompaniment features complex textures with triplets, sixteenth notes, and chords. Key markings include *agitato ed espress.*, *marc.*, *cre*, *scen*, *do*, *ff*, *p*, *espress.*, *sempre poco*, and *p sempre poco*. The score is divided into systems, with the piano part often playing a rhythmic or harmonic accompaniment to the vocal line.



*espress.*  
*mf* *sempre* *cre*  
*espress.*  
*mp* *sempre* *cre*  
*a poco* *cre*  
*a poco* *cre*

*scen* *do*  
*scen* *do*  
*scen* *do*  
*scen* *do*

*ff*  
*ff*  
*ff*  
*ff*



*con tutta forza*

*con tutta forza*

*con tutta forza*

*con tutta forza*

*espress.*

*meno f*

*meno f*

*meno f*

*meno f*

*poco a poco rit.*

*Più mosso.*

*f e sempre*

*f e sempre*

*f e sempre*

*poco a poco rit.*

*Più mosso.*

*f e sempre*



The image shows a page from a musical score for the piece "L'Espresso" by Franz Liszt. The score is written for piano and voice. It consists of two systems of music. The piano part is written for a bassoon and a cello. The vocal part is written for a soprano. The score includes dynamic markings such as "poco", "a", "poco", and "cre". The key signature is B-flat major, and the time signature is 3/4. The score is in Italian, with the title "L'Espresso" at the top. The composer's name, "Liszt", is also present. The score is published by "Ed." (Editor). The page number "32" is visible in the top left corner.

The image shows a page from a musical score for the song "The Rose Tree." The score is written for four voices (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are "The Rose Tree" and "The Rose Tree." The score is arranged in two systems. The first system contains the vocal staves and the piano accompaniment. The second system contains the vocal staves and the piano accompaniment. The lyrics are "The Rose Tree" and "The Rose Tree." The score is written in a traditional musical notation style with a large, ornate font for the lyrics.

[illegible]



strin -

scen - do

scen - do

scen - do

scen - do

strin -

scen - do

gen -

tr

tr

tr

tr

gen -

tr

tr

tr

tr

sempre ff

sempre ff

sempre ff

sempre ff

do

do

sempre ff

do



*fff* *Più mosso assai.*

*sempre stringendo al Fine*  
*sempre fff*  
*sempre fff*  
*sempre fff*  
*sempre stringendo al Fine*  
*sempre fff*

*Ped.*



## Vivace.

First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked "Vivace." and the key signature has one sharp (F#). The vocal parts have lyrics: "f e cre - scen - do". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment includes dynamic markings such as *ff* and *f*. The vocal parts continue with the same lyrics and melodic lines.

Third system of the musical score. It concludes the page with the vocal and piano parts. The piano accompaniment features a final *ff* marking and the vocal parts end with the lyrics "f e cre -". The system concludes with a *ff espr.* marking in the piano part.



scen -

scen -

scen -

tr

scen -

do fff (non dim.) A pizz. pp

do fff (non dim.) pp p

do fff A pp

Red. \*

arco mf cre -

p mf cre -

mf cre -

arco cre -

f p f

mf cre -



[illegible]

The image displays a page from a musical score for the opera 'L'Espresso' by Giuseppe Verdi. The score is written for voice and piano. The vocal part consists of four staves (Soprano, Alto, Tenor, and Bass) with lyrics in Italian: 'cre - scen - do'. The piano accompaniment is shown in the bottom system, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and G major. The vocal staves include various musical notations such as notes, rests, and dynamic markings like 'f' (forte). The piano accompaniment includes chords, arpeggios, and a melodic line in the right hand. The overall style is characteristic of 19th-century Italian opera music.

The image shows a page of a musical score for 'The Merry Widow' (Act II, Scene 1). The score is in 3/4 time, key of D major, and consists of two systems. The first system includes staves for Violins I, Violins II, Violas, Cellos/Double Basses, and Piano. The second system includes staves for Flutes, Oboes, Clarinets, Bassoons, Horns, and Piano. The music is marked with 'ff' (fortissimo) and 'fff' (fortississimo) dynamics. The score is labeled 'B' at the end of the first system.



[illegible]

This image shows a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for voice and piano. The top system contains three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment staff. The vocal parts are marked with a forte (ff) dynamic and sing the words 'di - mi - nu - en - do'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The bottom system continues the vocal and piano parts, with the vocalists singing 'di - mi - nu - en - do' and the piano providing harmonic support with chords and moving lines. The key signature is one sharp (F#), and the time signature is 4/4.

[illegible]



First system of musical notation, featuring four vocal staves and a grand piano accompaniment. The vocal parts are marked with *p* (piano) and *molto* (much). The piano accompaniment is marked with *p* and *molto*.

Second system of musical notation, featuring four vocal staves and a grand piano accompaniment. The vocal parts are marked with *poco rit.* (poco ritardando) and *a tempo*. The piano accompaniment is marked with *pp* (pianissimo) and *f* (forte). The lyrics "e cre -" are visible under the vocal staves.

Third system of musical notation, featuring four vocal staves and a grand piano accompaniment. The vocal parts are marked with *scen* (scene) and *do* (do). The piano accompaniment is marked with *ff* (fortissimo). The lyrics "scen - do" are visible under the vocal staves.



di - mi - nu - en - do *p*

*ff*

*sempre ff*



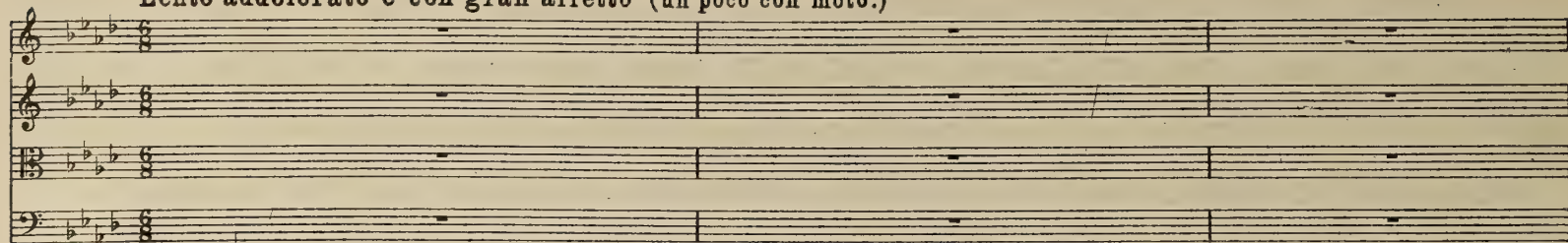
First system of musical notation, measures 1-5. The vocal line begins with a trill on a whole note. The piano accompaniment features sixteenth-note patterns. Dynamics include *fff* and *sf*.

Second system of musical notation, measures 6-10. The vocal lines include the lyrics "di - mi - nu - en - do". The piano accompaniment continues with sixteenth-note patterns. Dynamics include *p* and *fff*.

Third system of musical notation, measures 11-15. The vocal lines include the lyrics "di - mi - nu - en - do". The piano accompaniment features chords and sixteenth-note patterns. Dynamics include *pp*, *ppp*, and *rit.*. The system ends with a double bar line and a star symbol.



Lento addolorato e con gran affetto (un poco con moto.)



Lento addolorato e con gran affetto (un poco con moto.)  
*molto espress.*





First system of musical notation, featuring four staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It includes various dynamic markings such as *ff*, *tr*, *p*, *f*, and *p*. There are also triplets indicated by a '3' over the notes.

Second system of musical notation, marked 'A'. It features four staves with a tempo change to 'Un poco più andante (ma non troppo)'. The dynamics are marked *pp* and *pp espress.*. There are also triplets indicated by a '3' over the notes.

Third system of musical notation, featuring four staves. It includes the tempo marking 'molto' and the dynamic marking 'cresc.' (crescendo). The music continues with complex rhythmic patterns and dynamic markings.



The musical score is arranged in two systems, each containing four staves. The top two staves of each system are vocal parts, and the bottom two are piano accompaniment. The key signature is B-flat major (two flats). The tempo/mood is marked *molto espress.* at the top left.

**First System:**

- Vocal Staves:** The vocal lines begin with a forte (*f*) dynamic. The lyrics "scen - do" are written below the notes. The music features long, flowing lines with many ties.
- Piano Staves:** The piano accompaniment also starts with a forte (*f*) dynamic. It includes complex rhythmic patterns, including triplets (marked with a '3') and trills (marked with a 'tr' and a wavy line). A crescendo (*cresc.*) is indicated in the right hand.

**Second System:**

- Vocal Staves:** The vocal lines continue with the lyrics "scen - do". The dynamics increase to fortissimo (*ff*) in the latter half of the system.
- Piano Staves:** The piano accompaniment continues with complex figures, including triplets and trills. A fortissimo (*ff*) dynamic is marked. A crescendo (*cresc.*) is indicated in the right hand.

**Third System:**

- Vocal Staves:** The vocal lines continue with the lyrics "scen - do". The dynamics are fortissimo (*ff*).
- Piano Staves:** The piano accompaniment continues with complex figures, including triplets and trills. A fortissimo (*ff*) dynamic is marked. A crescendo (*cresc.*) is indicated in the right hand.

**Fourth System:**

- Vocal Staves:** The vocal lines continue with the lyrics "scen - do". The dynamics are fortissimo (*ff*).
- Piano Staves:** The piano accompaniment continues with complex figures, including triplets and trills. A fortissimo (*ff*) dynamic is marked. A crescendo (*cresc.*) is indicated in the right hand.



*molto espress.*

First system of musical notation, featuring five staves. The top staff has a *molto espress.* marking. The first two staves are marked *ff*. The third and fourth staves also have *ff* markings. The fifth staff has a *ff* marking. The system includes a section marked *B* and a triplet of eighth notes.

*rit.*

Più mosso. (Andante con moto. ♩ = 120.)

Second system of musical notation, featuring five staves. The first two staves are marked *p* and *pp*. The third and fourth staves are marked *pp*. The fifth staff has a *f* marking and the instruction *f espress ed agitato*.

*rit.*

Più mosso. (Andante con moto. ♩ = 120.)

Third system of musical notation, featuring five staves. The first two staves are marked *p* and *pp*. The third and fourth staves are marked *pp*. The fifth staff has a *f* marking and the instruction *f espress ed agitato*. The system includes a triplet of eighth notes.

*sempre**strin -*

Fourth system of musical notation, featuring five staves. The first two staves are marked *f* and *f espress ed agitato*. The third and fourth staves are marked *f* and *f espress ed agitato*. The fifth staff has a *f* marking and the instruction *f espress ed agitato*. The system includes a triplet of eighth notes.

*sempre**strin -*

Fifth system of musical notation, featuring five staves. The first two staves are marked *f* and *f espress ed agitato*. The third and fourth staves are marked *f* and *f espress ed agitato*. The fifth staff has a *f* marking and the instruction *f espress ed agitato*. The system includes a triplet of eighth notes.



gen -  
sempre cre -  
sempre cre -  
sempre cre -  
f - gen -  
sempre cre -  
do  
scen -  
scen -  
scen -  
do  
Allegro. (♩ = 130.)  
do  
scen -  
do  
Allegro. (♩ = 130.)  
do



*marcato*

*ff*

*sempre ff* *e* *cre*

*scen* *do* *fff*

*scen* *do* *fff*

*scen* *do* *fff*

*scen* *do* *fff*

The musical score is written for voice and piano. The vocal line is in a soprano or alto register, with lyrics in Italian. The piano accompaniment is in the right and left hands, featuring complex chords and arpeggios. The score is marked with 'marcato' and 'ff' (fortissimo). The lyrics include 'sempre ff e cre' and 'scen do fff'.



48 **Meno mosso. (♩=80)**

*espress.*

*mp*

*di mi*

*poco a*

**Meno mosso. (♩=80)**

*mp*

*di mi*

*poco rit.* - - - - - *al tempo:* **Lento addolorato.**  
*espress.*

nu - en - do *pp* *molto*

*poco rit.* - - - - - *al tempo:* **Lento addolorato.**

nu - en - do *pp* *molto*

This image shows a page from a musical score for the song "L'Espresso" by Franz Liszt. The score is written for voice and piano. The top system contains the vocal line and the first two staves of the piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment starts with a bass clef and the same key signature. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte), *p* (piano), and *pp* (pianissimo). There are also performance instructions like *espress.* (espressivo) and *tr* (trill). The bottom system continues the piano accompaniment with a grand staff (treble and bass clefs). The score is printed on aged, yellowed paper with some visible wear and discoloration.



49

*ff* *p* *cresc.* *f* *p*

*ff* *p* *cresc.* *f* *p*

*ff* *p* *cresc.* *f* *p*

*ff* *p* *cresc.* *f* *p*

*espress.* *p*

*espress.* *mp* *cre*

*sempre* *cre*

*cre*

*cre*

*scen - do* *ff* *dim.* *p*

*scen - do* *ff* *dim.* *p*

*scen - do* *ff* *dim.* *p*

*scen - do* *ff* *dim.* *p*

*scen - do* *ff* *di - mi - nu - en - do p*



First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *f*, *pp*, and *subito*. The piano part features arpeggiated chords and moving bass lines.

Second system of musical notation. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *mp*, *fff*, and *subito*. The piano part continues with arpeggiated chords and moving bass lines.

Third system of musical notation. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *fff* and *subito*. The piano part continues with arpeggiated chords and moving bass lines.

Fourth system of musical notation. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *p*, *molto*, and *ppp*. The piano part continues with arpeggiated chords and moving bass lines.

Fifth system of musical notation. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *p*, *molto*, and *ppp*. The piano part continues with arpeggiated chords and moving bass lines.



Allegro risoluto. (♩ = 92.)

Allegro risoluto. (♩ = 92.)

*f* *sempre f e*

Allegro risoluto. (♩ = 92.)

*f* *sempre f e*

*cresc.* *ff* *ff* *ff*

*cre* *scen* *do* *ff*

*sempre ff* *espress.* *p* *cre*

*sempre ff* *espress.* *p* *cre*

*sempre ff* *sf* *p* *cre*



52

scen - do f marc. cresc. ff

scen - do f marc. cresc. ff

scen - do f marc. cresc. ff

scen - do f marc. cresc. ff

p sempre cre sf scen

p sempre cre sf scen

p sempre cre sf scen

p sempre cre sf scen

do ff dim.

do ff dim.

do ff dim.

do ff dim.

do ff di mi nu endo 2



The musical score is arranged in four systems, each containing four staves. The first system includes a vocal line and three piano accompaniment staves. The second system features a grand staff (treble and bass clef) for piano accompaniment. The third system contains vocal lines with lyrics and piano accompaniment. The fourth system continues the vocal and piano parts.

**System 1:** The vocal line begins with a melodic phrase marked *p* (piano) and *mf* (mezzo-forte). The piano accompaniment consists of three staves with complex rhythmic patterns. Dynamics include *p*, *mf*, and *espress.* (espressivo).

**System 2:** The grand staff shows a piano accompaniment with a melodic line in the right hand and a more rhythmic line in the left hand. Dynamics include *p* and *mf*.

**System 3:** The vocal lines enter with lyrics: "cre", "scen", and "do". The piano accompaniment supports the vocal lines with sustained chords and moving lines. Dynamics include *cresc.* (crescendo) and *f* (forte).

**System 4:** The vocal lines continue with lyrics: "cre", "scen", and "do". The piano accompaniment provides harmonic support. Dynamics include *p* and *cresc.*.



This musical score is for a voice and piano piece, page 54. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is B-flat major (two flats). The score is divided into three systems. The first system shows the vocal entries with a forte (*f*) dynamic. The second system includes the vocal parts with lyrics and the piano accompaniment. The lyrics are "sempre f e cre" and "scen". The piano part has a forte (*f*) dynamic and includes a triplet in the right hand. The third system continues the vocal and piano parts, with the piano part featuring a triplet in the right hand and a forte (*f*) dynamic. The score is published by Edition Peters.

*f*

*sempre f* *e* *cre*

*sempre f* *e* *cre*

*sempre f* *e* *cre*

*sempre f* *e* *cre*

*f*

*scen*

*scen*

*scen*

*scen*



First system of musical notation. It consists of four staves. The top three staves are vocal parts, and the bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamics include *do* and *ff* (fortissimo). There are trills and slurs throughout the system.

Second system of musical notation, continuing the piece. It follows the same four-staff layout. The piano part has a prominent melodic line in the right hand with many slurs and ties. The vocal parts continue with intricate rhythmic figures. Dynamics include *do* and *ff*. Trills are marked in the piano accompaniment.

Third system of musical notation. The top three staves show a change in texture with more sustained notes and some rests. The piano accompaniment continues with its melodic development. Dynamics include *fff* (fortississimo) and *poco rit.* (poco ritardando). The system concludes with a final cadence in the piano part.



## B

*a tempo*

**B** *a tempo espress.*

The musical score is written for piano on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The tempo and expression markings are 'a tempo' and 'espress.'. The score begins with a piano (*p*) dynamic. The right hand features a series of chords and single notes, including a prominent chord of B-flat, D-flat, and F. The left hand plays a continuous eighth-note accompaniment. The score includes dynamic markings for piano (*p*) and forte (*f*). The piece concludes with a final chord of B-flat, D-flat, and F.

espress.

pp

molto

pp

pp

molto

pp

ppp

8



The image displays a page of a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for voice and piano. It consists of two systems of staves. The first system has four staves: two for the voice (soprano and alto) and two for the piano (treble and bass). The second system has two staves for the piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *scen*, *do*, *f*, *p*, and *pp*. There are also articulation marks like trills and triplets. The page number '54' is visible in the top right corner.

*pp*  
*espress.*  
*p marc.*

*pp*

*cre*

*cre*

*cre*

*pp*

*cre*

The image displays a page from a musical score for the opera 'L'Espresso' by Giuseppe Verdi. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The vocal parts are arranged in two systems of two staves each. The piano accompaniment is shown in a grand staff (treble and bass clefs). The lyrics 'scen - do' and 'cre -' are visible under the vocal staves, indicating the beginning of a scene or a new section. The music features a mix of whole, half, quarter, and eighth notes, with some passages including triplets and slurs. The piano part provides a harmonic foundation for the vocal lines, with a steady rhythm in the bass and more active figures in the treble.



First system of musical notation. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The word "scen" is written above the vocal staves in three places. The piano part features complex chords and arpeggiated figures.

Second system of musical notation. It continues the vocal and piano parts. The word "do ff" appears above the vocal staves, and "marc." appears below the piano part. The piano accompaniment includes triplets and arpeggiated chords.

Third system of musical notation. It continues the vocal and piano parts. The word "sempre ff" appears above the vocal staves and below the piano part. The piano accompaniment features a prominent arpeggiated figure in the right hand.







*espress.*  
*p* *f*

*espress.*  
*p* *f*

*mf* *p* *f*

*p* *pp*

*p* *pp*

*p* *pp*

*mp* *cre* *scen*

*mp* *cre* *scen*

*mp* *cre* *scen*

*mp* *cre* *scen*



do *mf* *cre*

*cre* *mf*

*cre*

*cre* *mf*

*scen*

*scen*

*scen*

*scen*

do *f* *espress.*

do *f*

do *f*

do *f*



sempre *f* e cre

sempre *f* e cre

sempre *f* e cre

sempre *f* e cre

sempre *f* e cre

*F* scen do *ff*

*F* scen do *ff*

*F* scen do *ff*

*F* scen do *ff*

*F* scen do *ff*

sempre *f* e cre

sempre *f* e cre

sempre *f* e cre

sempre *f* e cre

sempre *f* e cre



This page of musical notation is divided into three systems, each containing four staves. The first system (top) features a piano introduction with a complex, rhythmic melody in the right hand and a more active bass line. Dynamic markings include *ffz* (fortissimo forzando) and *f* (forte), with a crescendo marked *cre*. The second system (middle) introduces a vocal line with lyrics "scen do" and "ff", followed by a piano accompaniment marked *marc.* (marcato). The third system (bottom) continues the piano accompaniment with intricate triplets and a final *ff* (fortissimo) marking.

*ffz* *f* *cre* *ff* *marc.* *ff* *marc.* *ff*

*scen do*

8853



First system of musical notation, measures 1-4. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is B-flat major (two flats). The vocal parts feature melodic lines with various intervals and rests. The piano part provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *espress.* (espressivo).

Second system of musical notation, measures 5-8. It continues the vocal and piano parts. Measure 5 has a 'G' above the vocal staves. Dynamics include *f* (forte) and *cresc.* (crescendo). The piano part has a triplet in measure 7.

Third system of musical notation, measures 9-12. It continues the vocal and piano parts. Measure 9 has a 'G' above the vocal staves. Dynamics include *ff* (fortissimo), *p* (piano), and *cre* (crescendo). The piano part features a triplet in measure 10. The system concludes with a double bar line.



scen do

scen do

scen do

scen do

*ff*

*ff*

*ff*

*ff*



*poco rit.* - - - *a tempo* *espress.*

*ff* *p* *mp espress.*

*poco rit.* - - - *a tempo* *espress.*

*ff* *p*

*espress.*

*f* *p* *f* *p*

*espress.* *di* - *mi* - *nu* -

Edition Peters. 8853







*sempre strin*

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are marked with *sempre strin* (sempre string). The piano accompaniment features a complex, rhythmic pattern with triplets and sixteenth notes.

*gen*

The second system of the musical score continues the vocal and piano parts. The vocal parts are marked with *gen*. The piano accompaniment features a complex, rhythmic pattern with triplets and sixteenth notes.

*gen*

The third system of the musical score continues the vocal and piano parts. The vocal parts are marked with *gen*. The piano accompaniment features a complex, rhythmic pattern with triplets and sixteenth notes.

*do**poco a poco rit.*

The fourth system of the musical score continues the vocal and piano parts. The vocal parts are marked with *do* and *fff*. The piano accompaniment features a complex, rhythmic pattern with triplets and sixteenth notes.

*do**poco a poco rit.*

The fifth system of the musical score continues the vocal and piano parts. The vocal parts are marked with *do* and *fff*. The piano accompaniment features a complex, rhythmic pattern with triplets and sixteenth notes.



Andante con moto. (♩ = 100.)

espress.

First system of the musical score. It includes four staves: three vocal staves (Soprano, Alto, Tenor) and one piano staff. The vocal parts have the lyrics "nu - en - do" and are marked *ppp*. The piano accompaniment is marked *pp* and includes a *pizz.* (pizzicato) instruction. The tempo is "Andante con moto. (♩ = 100.)" and the expression is "espress."

Andante con moto. (♩ = 100.)

espress.

Second system of the musical score. It features two piano staves. The left staff has the lyrics "nu - en - do" and is marked *pp*. The right staff is marked *molto* and *pp*. The tempo is "Andante con moto. (♩ = 100.)" and the expression is "espress."

Third system of the musical score. It features four piano staves. The first two staves are marked *f* and *p*. The last two staves are marked *f* and *p*. The tempo is "Andante con moto. (♩ = 100.)" and the expression is "espress."

Fourth system of the musical score. It features four piano staves. The first two staves are marked *f* and *p*. The last two staves are marked *f* and *p*. The tempo is "Andante con moto. (♩ = 100.)" and the expression is "espress."



*p* *pp* *tr*

*p* *pp* *tr*

*p* *pp* *pizz.*

*p* *pp* *espress.* *molto*

*espress.* *I* *espress.*

*cresc.* *I* *8*

*f* *arco* *f* *tr* *f*

*f* *f*



*espress.*

*p*

*cre*

*strin* *gen* *do* *rit.*

*scen* *do* *tr* *ff*

*scen* *do* *tr* *ff*

*scen* *do*

*strin* *gen* *do* *rit.*

*scen* *do* *ff*

*a tempo*

*strin*

*f*

*a tempo*

*strin*

*f*



gen do rit.

*ff*

gen do rit.

*ff*

*a tempo*

*mf*

cre scen do *ff* marcatisissimo

*mf*

cre scen do *ff* marcatisissimo

*mf*

cre scen do *ff* marcatisissimo

pizz. arco

*a tempo*

marc.

*mf* cre scen do *ff* marc.

rit.

*ppp*

*ppp*

*ppp*

*ppp*

rit.

diminuendo *ppp*







Bei Bestellungen wolle man **nur** die Nummern angeben.

# SCHULEN

VII